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THE BANJOIST'S COMPANION

A PROGRESSIVE COLLECTION OF

Gem Selections

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BY

A.H. NASSAU-KENNEDY, I.S.M.*

Author of

"THE BANJOIST'S PASTIME"—"MÉLODIES TECHNIQUES"
"SIXTY EXERCISES"—"THIRTY STUDIES IN BANJO PLECTRING"
"STAR BANJO ACCOMPANIST"—"EDITOR DALLAS" "MODERN BANJO SCHOOL"

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THE WHITE COCKADE	VALSE BANJOISTIQUE	MÉLODIE UNIQUE

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Circa 1913

* Incorporated Society of Musicians

THE BANJOISTS COMPANION.

BY A.H.NASSAU-KENNEDY.

EDITOR'S NOTE.

It has, up to quite recent years, been the custom of banjo, mandolin or guitar music-book publishers to ask the public to purchase their merchandise, without giving that public any adequate explanation of why good money should be parted with over the counter: unless, perhaps, the books offered carried, on the face of them, the apparent value of the price printed on their covers. But things and conditions have been gradually altering for the better. Humanity is clamouring for art measures which are more utilitarian than ornamental or proceniumised. Humanity [as represented in the present instance by the Banjo Community] requires and demands printed music works which are of progressive and educative tendencies when assiduously and earnestly devoured by the younger and intelligent rising generation. With the above suggested and original conceptions in mind it has been found desirable and serviceable to extend the firm's *"Banjoist's Pastime"* in a step-by-step manner into a *"Banjoist's Pastime, No. 2,"* which, for the purpose of averting confusion in *commercial* orders for copies, we are designating as

"THE BANJOIST'S COMPANION."

[Issued at 1/6 net cash, the same price as the ever popular *"Banjoist's Pastime."*)

One might truly say that the *"Pastime"* is agreeable to the tired-out enthusiast, and the *"Companion"* will meet most of the requirements of the student whose main object is, by effort, to improve himself with the least expense of energy and monetary outlay possible. In sporting parlance, *"Banjoist's Pastime"* may be described as *flat-racing*, whilst *"Banjoist's Companion"* borders more on *steeple-chasing* or *cross-country* scampering.

But the users of *"The Banjoist's Companion"* do not require to be conversant with this preface; it would be more expeditious for them to study it after they had memorised all the music portion. It is implied, for just reasons, that the student should be possessed of sufficient banjo [technical] knowledge as is incorporated in *"The Banjoist's Pastime"* before he take on with the *"Companion"*, even if he have never used the *"Pastime."*

There are, however, some *signs* or *symbols* used in the earlier book which are applicable to the present work, and, for the convenience of readers of this letter-press we include below, in abbreviated form:

THE SNAP.

If a left-hand finger [engaged in pressing a string against a fret] is removed in such a way as to produce the sound of a note, the result is called a *snap*. The sign used for the Snap in this firm's publications is:- .

THE SLUR.

If a finger 'hammers' a string against a fret in such a manner as to produce the sound of a note, the effect is called a *slur*, and is indicated thus:- .

(*N. B.* Snaps and Slurs are useful for developing the muscles of the left hand fingers.)

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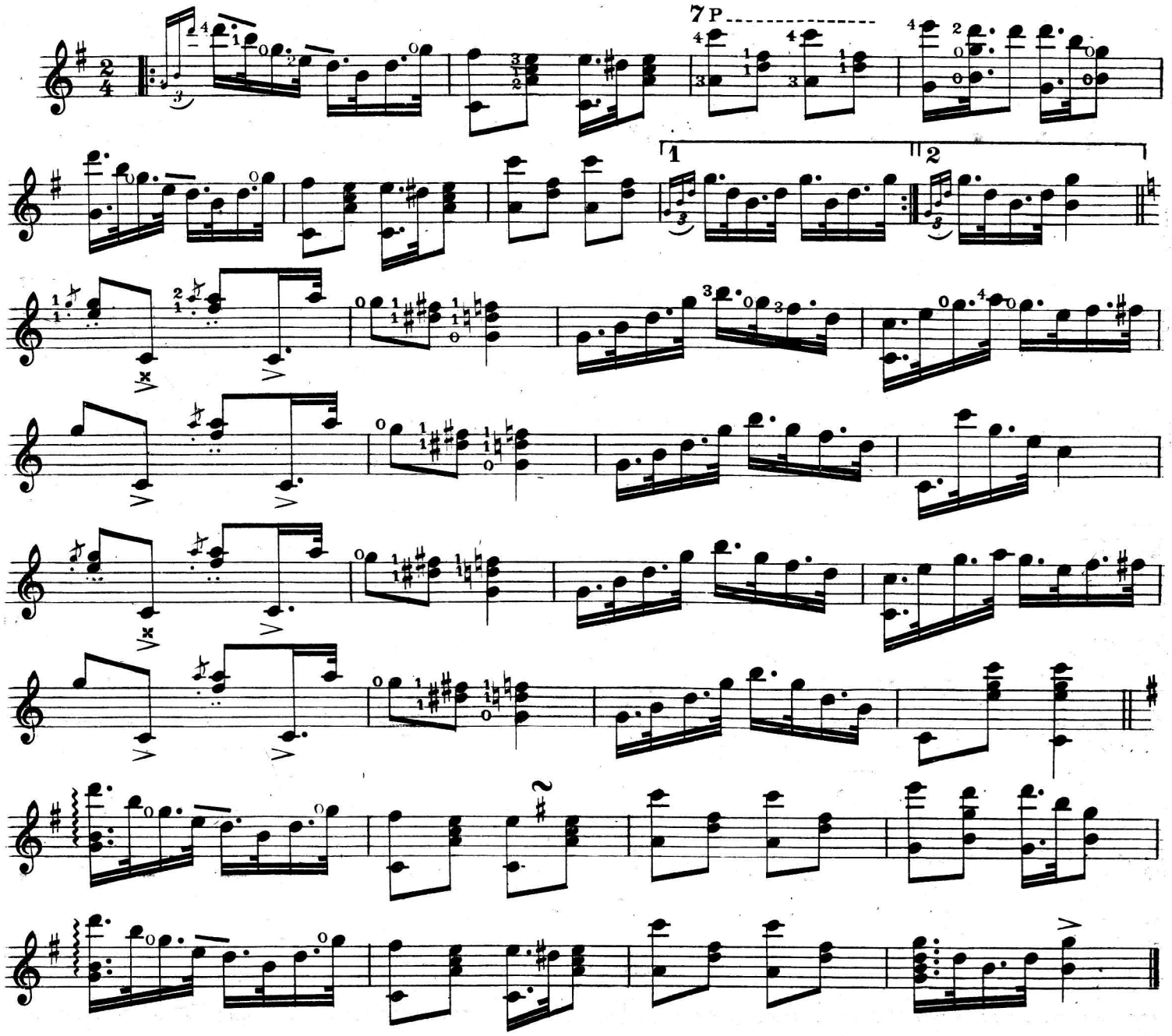
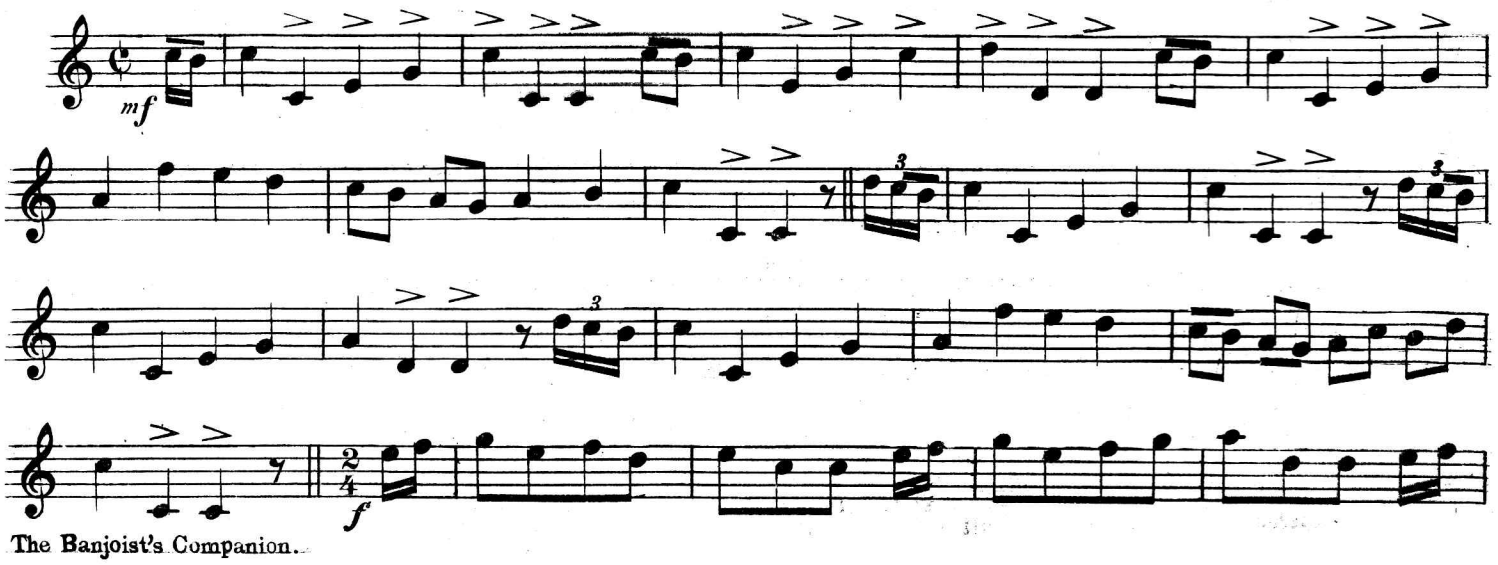
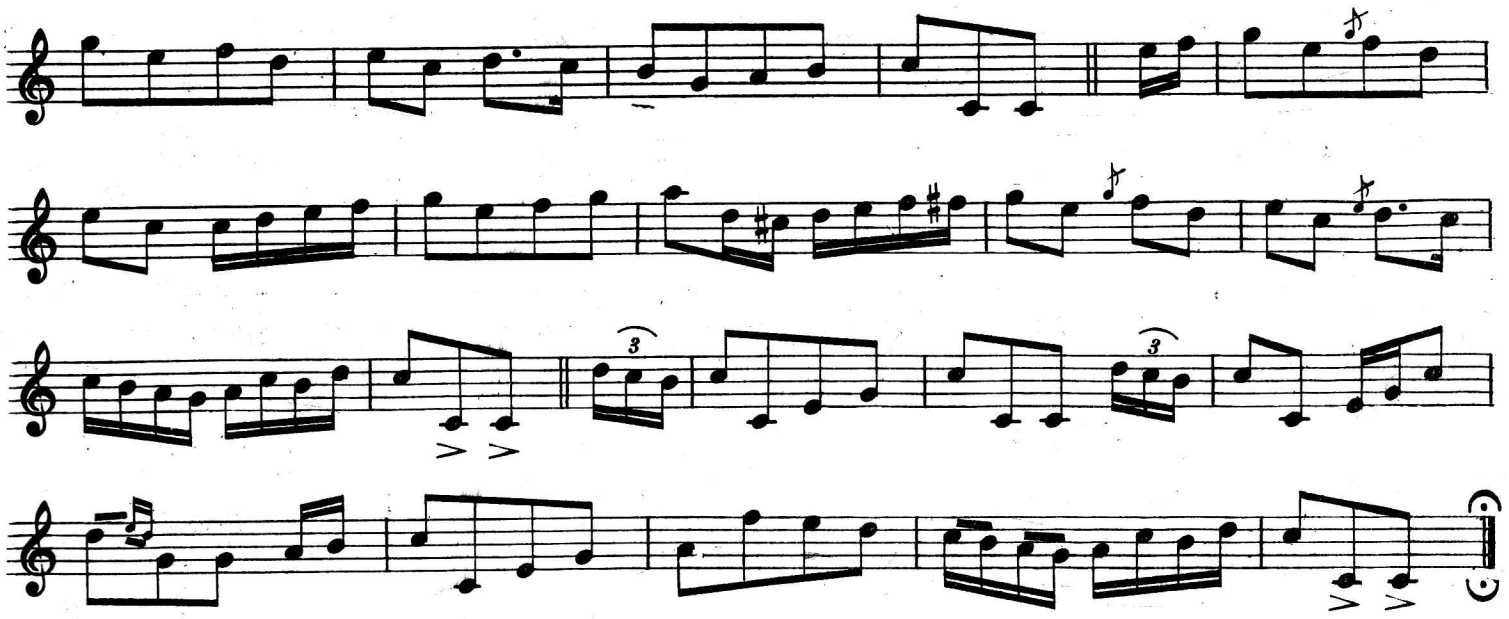


No. 2. "MY LOVE SHE'S BUT A LASSIE YET."





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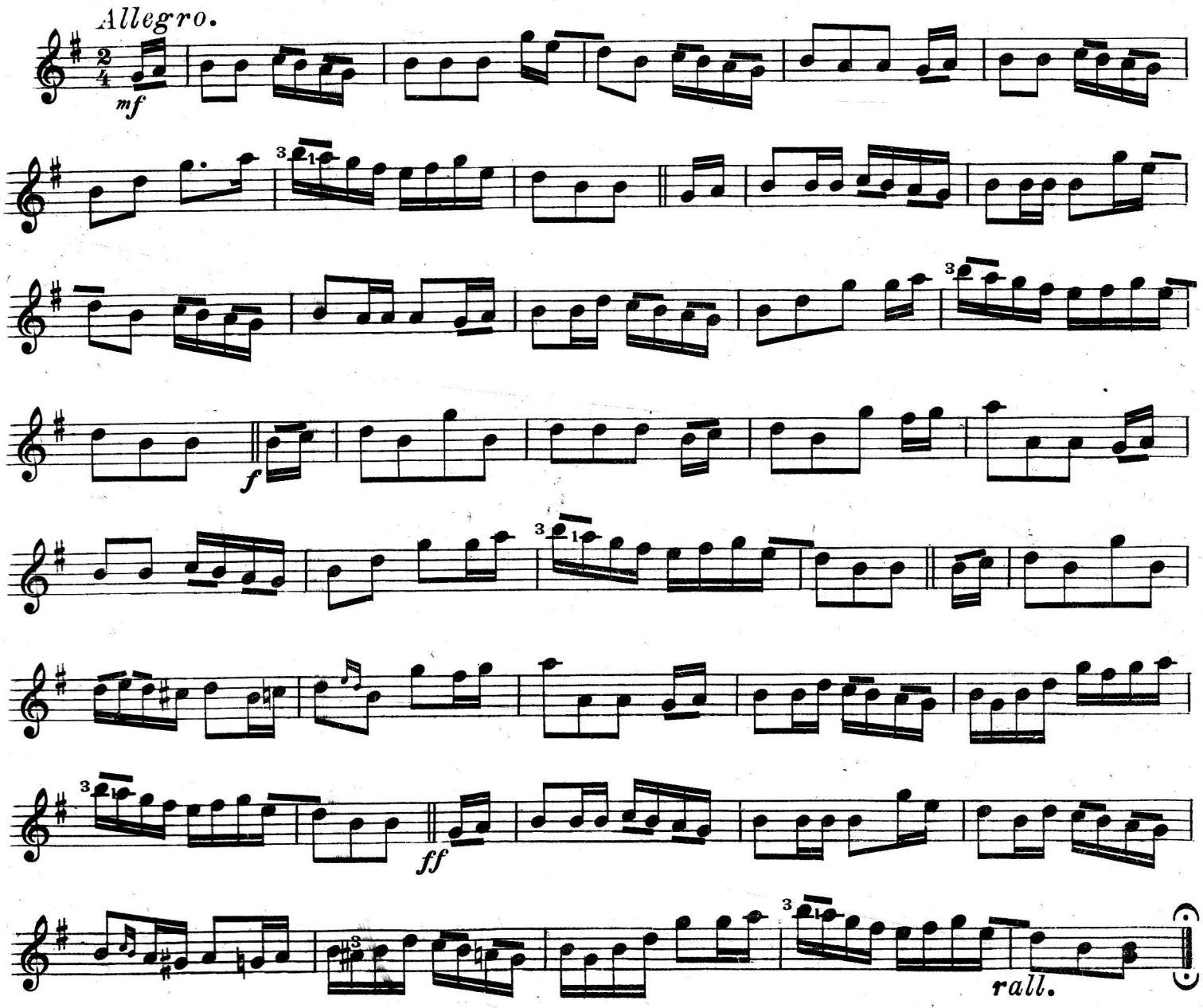
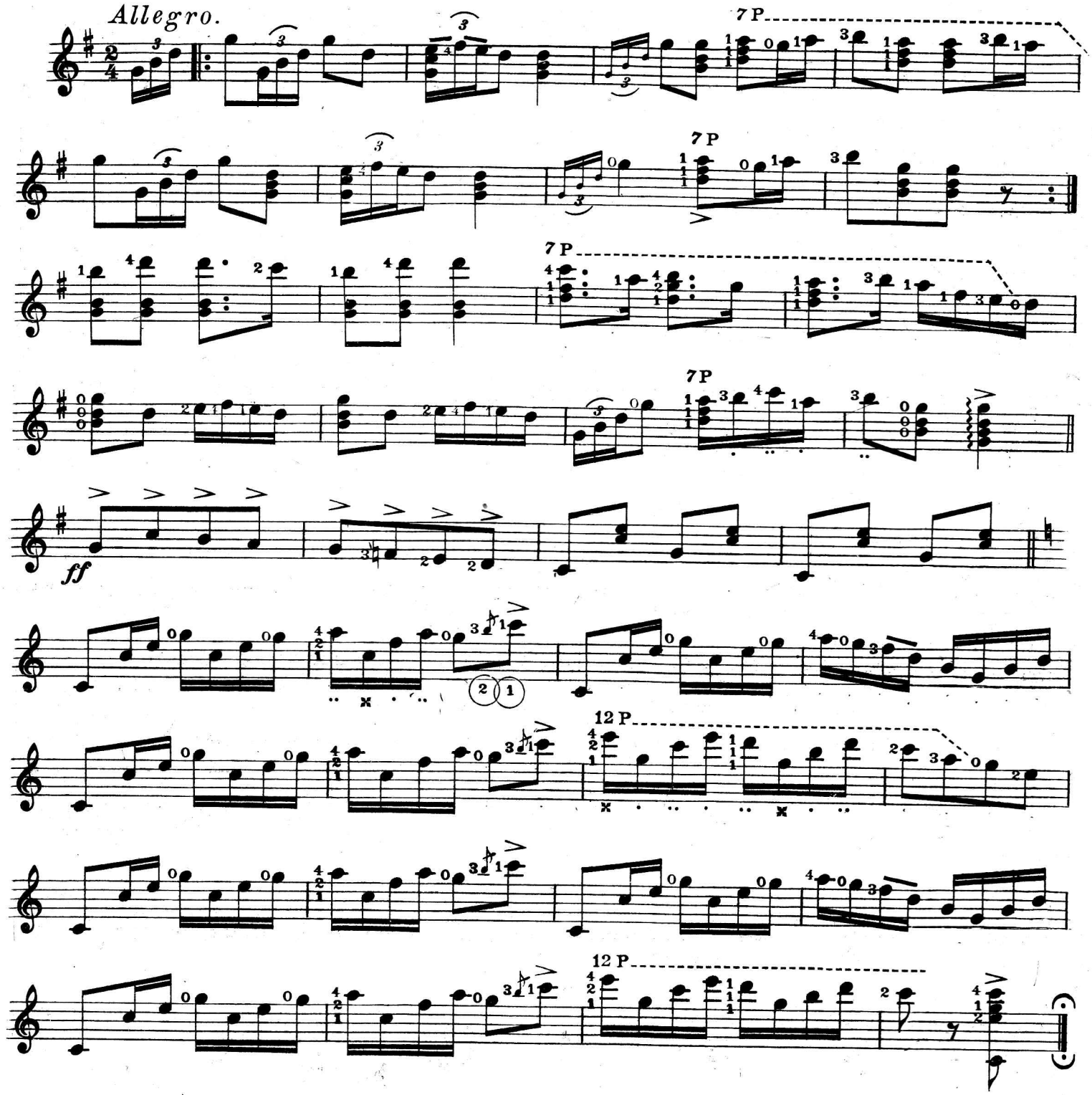


№ 4. "KEMO, KIMO." MEDLEY.



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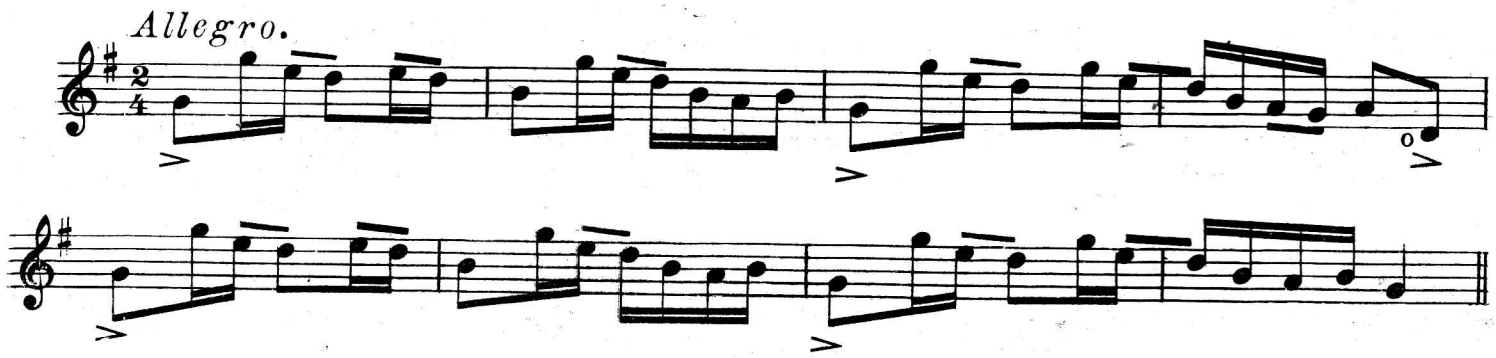


Minor.

Break.

No. 6. "ANTEDILUVIA."

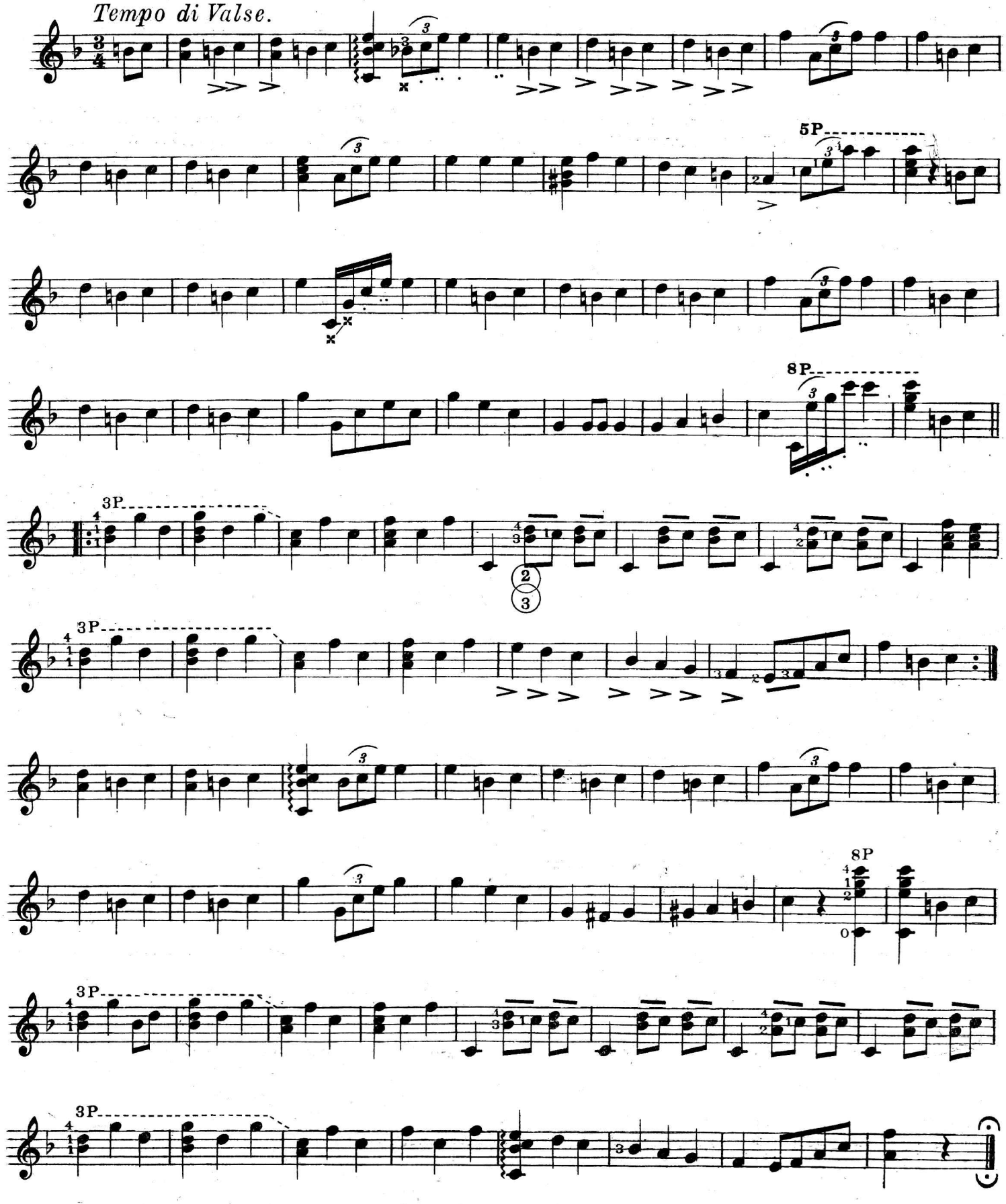
Tempo di Marcia.

Double snap

accel.

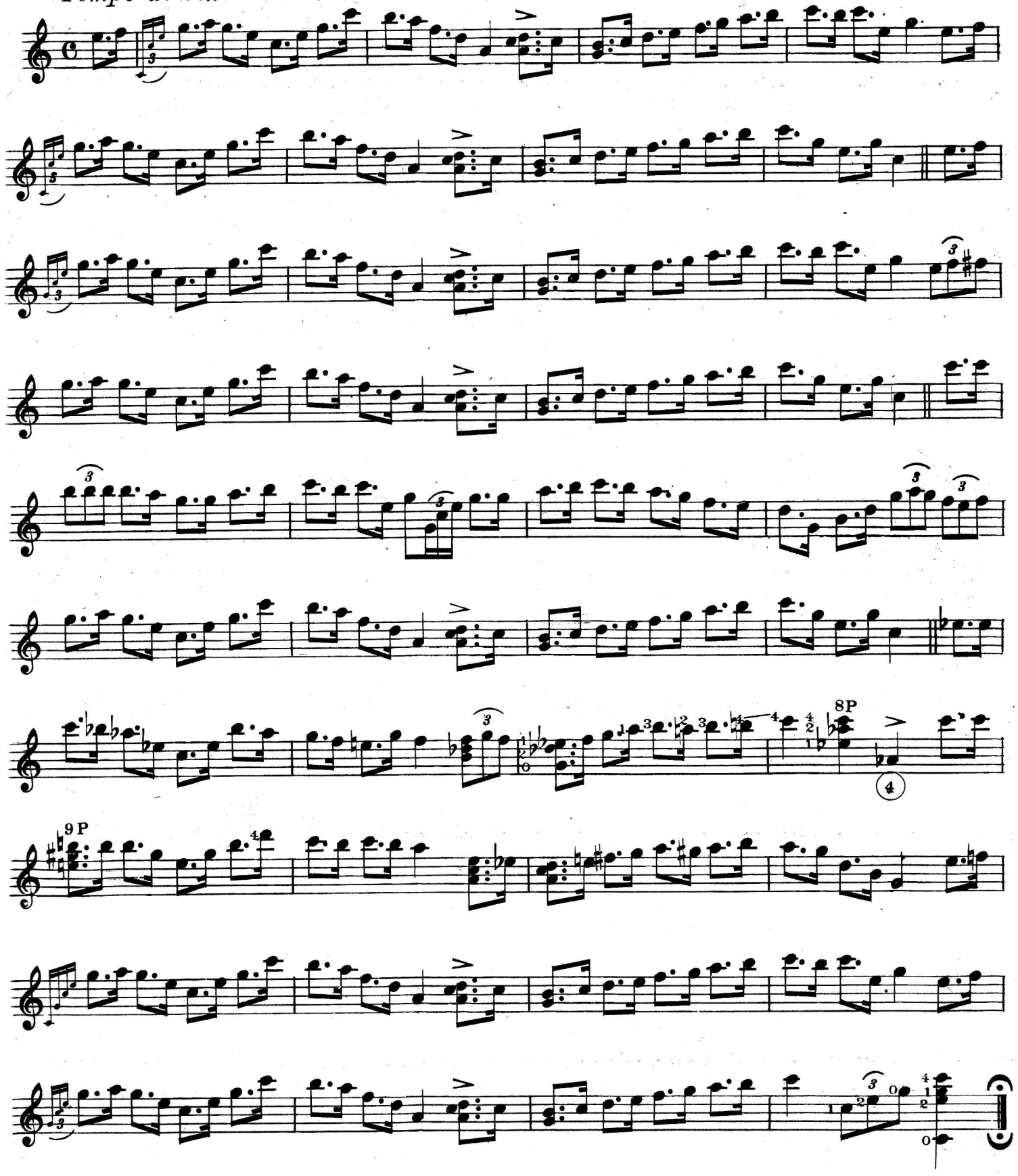
N.º 7. "VALSE BANJOISTIQUE."

Tempo di Valse.



N.º 8. "GLORY, EN ROUTE."

Tempo di Schottische.



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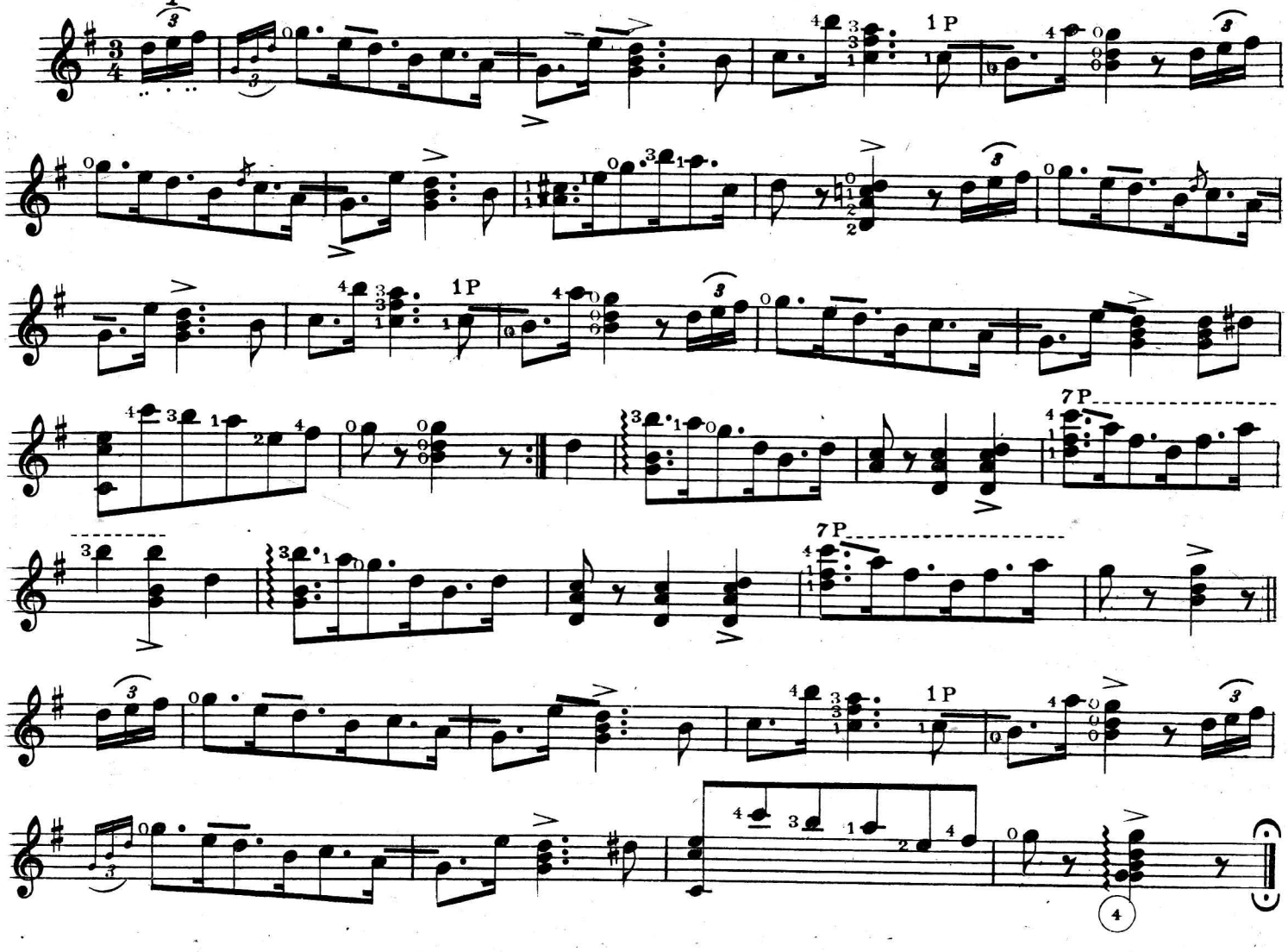
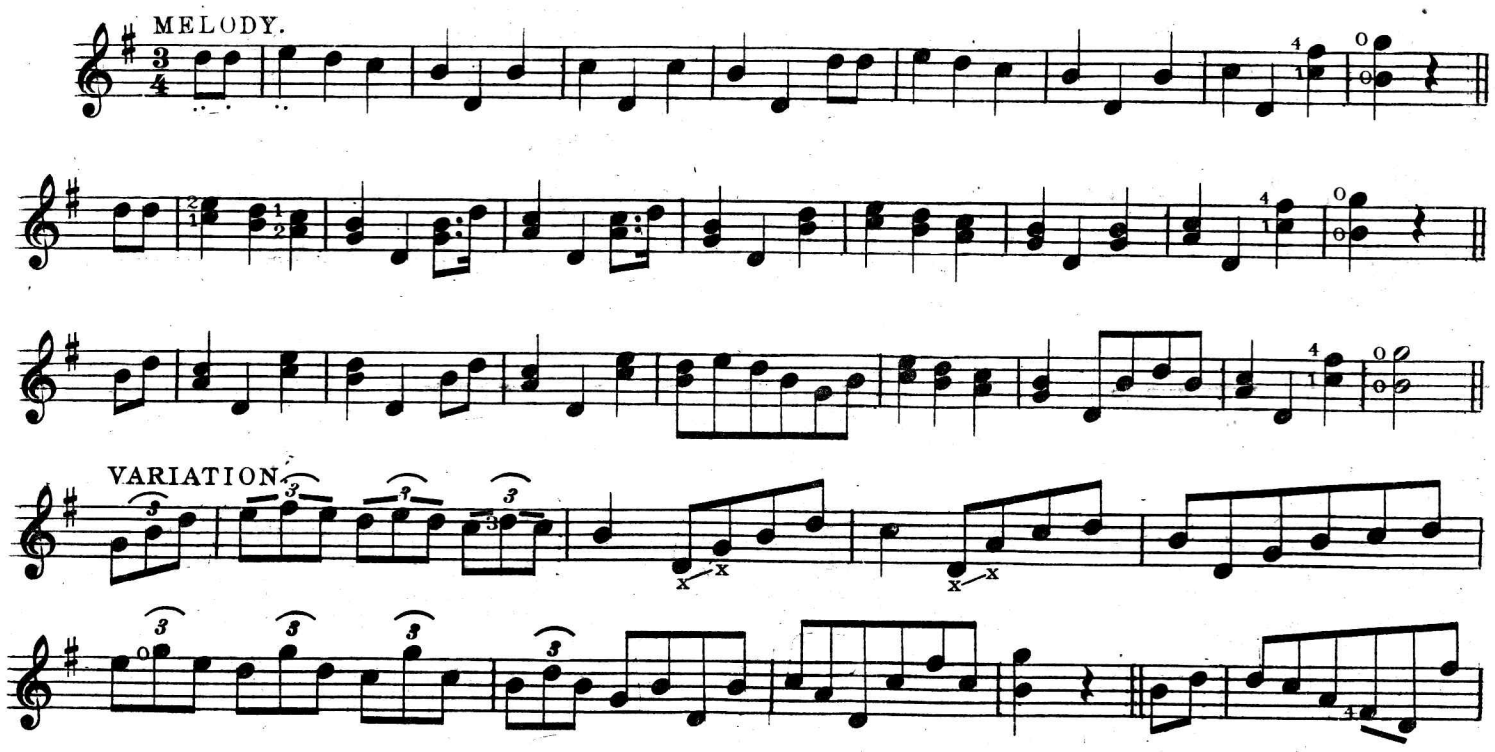
Tempo di Mazurka



No. 10. "AIR À LA VALSE, VARIE." (SLUR & SNAP STUDY. (Bass to D.))



CODA.

12.H.

No. 11. "MÉLODIE UNIQUE."

Tune thus

Allegretto.

7P

4P

slide

12 H

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A COLLECTION OF

TYPICAL BANJO SOLOS

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